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# CARNEGIE MAGAZINE

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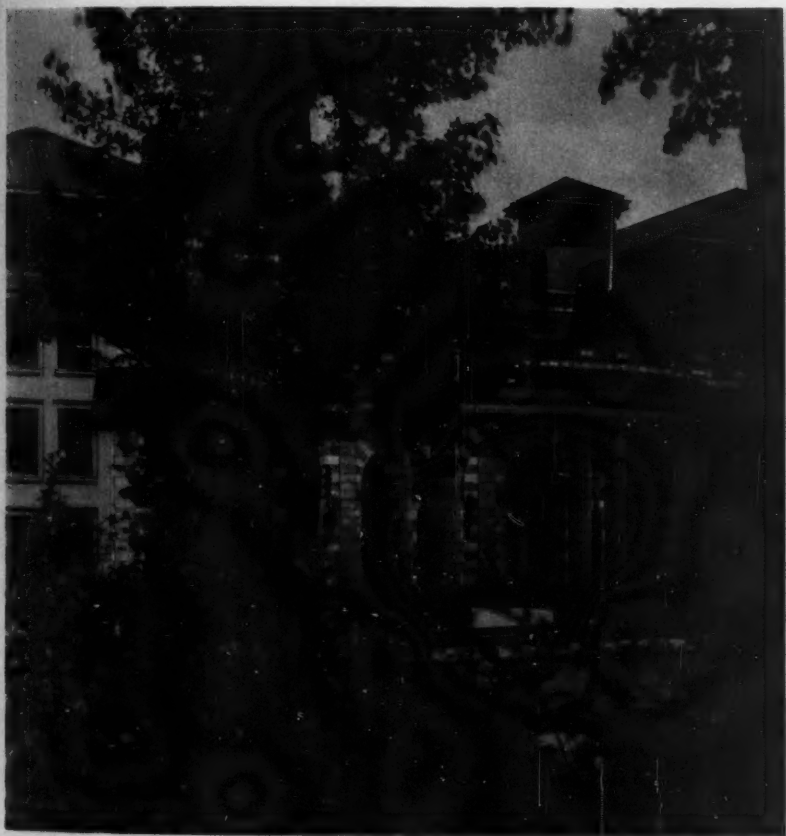
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VOLUME XII PITTSBURGH, PA., SEPTEMBER 1938 NUMBER 4

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MARGARET MORRISON CARNEGIE COLLEGE  
AT THE CARNEGIE INSTITUTE OF TECHNOLOGY

## THE CARNEGIE MAGAZINE

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VOLUME XII NUMBER 4  
SEPTEMBER, 1938

This England never did, nor never shall,  
Lie at the proud foot of a conqueror,  
But when it first did help to wound itself.  
Now these her princes are come home again,  
Come the three corners of the world in arms,  
And we shall shock them: nought shall make  
us rue,  
If England to itself do rest but true.

—KING JOHN

—

HOURS OF ADMISSION—ALWAYS FREE  
Daily from 10 A.M. to 10 P.M.  
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#### FREE ORGAN RECITALS

From October to July. Every Saturday evening  
at 8:15 o'clock, and every Sunday afternoon at  
4:00 o'clock.

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The Carnegie Institute, in the broadest sense,  
holds its possessions in trust for mankind and for  
the constant welfare and happiness of the race.  
Anyone, therefore, who by a gift of beautiful  
works of art, or objects of scientific value, or a  
donation to its financial resources, aids in the  
growth of these collections and the extension of its  
service is contributing substantially to the glorious  
mission of the Institute.

The Carnegie Institute will be the final home of  
every worthy collection of pictures and museum  
objects when the men and women who have  
chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

The CARNEGIE MAGAZINE freely grants permis-  
sion to newspapers and magazines to reprint with-  
out limit the articles that appear in its pages.

#### FOUNDER'S DAY 1938

On Thursday evening, October 13, following  
last year's precedent, the Founder's Day celebra-  
tion will be held in the Carnegie Music Hall at  
8 o'clock exactly. The speaker this year will be  
Robert A. Taft, of Cincinnati, and he will discuss  
some of the problems of the present day. The  
program will also include the announcement of the  
award of prizes by the International jury, and the  
other usual features, after which the Founder's  
Day audience will be invited to attend the formal  
opening of the International Exhibition of Paint-  
ings. This visit to the galleries takes the place of  
the Press View, which was abolished last year.  
And, in order to prevent overcrowding, the only  
tickets issued that evening will be the Founder's  
Day tickets. The galleries containing the Inter-  
national paintings will be thrown open to the  
general public at 10 o'clock the next morning.

Since the exercises will be broadcast they will  
necessarily begin promptly at 8 o'clock. There  
will be no seats reserved in any part of the hall,  
and while invitations will be sent to a large list,  
the order of seating will be first come, first served.

#### WIANNO

(On Cape Cod)

#### A SUMMER IDYL

If you would know Wianno,  
Wianno by the sea,  
List to my song  
And come along,  
And see the place with me.

The ocean rolls before it,  
And behind it sleeps the lake;  
And the pine trees rise  
To the distant skies,  
And the flowers are all awake.

And the little ships like sea birds  
Ride safe upon the crest;  
And the children shout  
When they struggle out  
To strike the waves abreast.

And the waters call to the heavens,  
And the sky comes down on the sea;  
And the roses flame  
As I sing their fame,  
In Wianno by the sea.

SEWICKLEY, PENNSYLVANIA

#### DEAR CARNEGIE:

You are making the CARNEGIE MAGAZINE  
better and better with every issue. It should be  
read regularly by every citizen of Allegheny  
County who values the enduring satisfactions of  
life and the things which make life worth while.

—JOHN T. FINDLEY

... ignorance is the curse of God,  
Knowledge the wing wherewith we fly to heaven.

—KING HENRY VI

## THE FROHMAN GIFT TO THE CARNEGIE LIBRARY OF PITTSBURGH

BY VICTOR C. SHOWERS

*Assistant, Reference Department, Carnegie Library of Pittsburgh*



SHELVED around the walls of the Library's Reference Room are thousands of books which are continually being replaced by later ones, and whose value depends primarily upon their supplying the most

recent and authentic information available. But on the two sides of the catalogue cases in this same room are ranged some seven hundred books of an entirely different sort. These books are not new and will not be replaced; their value, in fact, depends upon their being the earliest rather than the latest editions. Permanently displayed in illuminated glass exhibition cases, they are labelled "The Edward D. Frohman Bequest, in Memory of Lewis Frohman and Fanny Friday Frohman, His Parents."

Notwithstanding his duties as vice president and general manager of the Pittsburgh plant of the S. Obermayer Company, dealers in foundry supplies, Edward D. Frohman had time to be an enthusiastic book collector. When he died during a world cruise, in Bombay, in February, 1936, it was found that, a bachelor and a loyal Pittsburgher, he had willed his entire library to Carnegie.

Mr. Frohman's library consisted of 1,724 bound and 212 unbound volumes, the largest and most valuable gift of books which the Library has received, and the first collection ever accepted with the provision that a substantial part of it be kept together as a unit. This part comprises the seven hundred

books already alluded to, constituting the finest portion of the collection.

Precisely because Mr. Frohman was something more than a collector, it is hard to define the scope of his library in a few words. To be sure, he treasured many a volume because some misprint or later-to-be-suppressed illustration proved it to be the first issue of a first edition. But, unlike many collectors, he also prized his books for their content and read them, and his taste was extremely catholic.

So he gathered together first editions and complete works of the leading modern English and American writers, and bought early Americana and deluxe editions, samples of fine printing, and literary oddities. And, of course, there are books about book collecting. Charles Dickens, Theodore Roosevelt, and Mark Twain were among his favorites, and few of their works are absent from his collection. But perhaps it would be easier to form an idea of the Frohman library by looking at a few of the books individually.

It would be convenient to consider them in the order of their monetary value, but this is unfortunately impossible. The exact worth of a book cannot be determined in advance; it varies widely not only with general market conditions but from sale to sale. As between one book and another, the value is dependent upon a large variety of circumstances. The date of imprint, the number of copies preserved, the fame of the author, the quality of binding and paper—these are but a few of the factors to be taken into account.

Perhaps the most valuable single book, as far as price is concerned, in the Frohman collection is a first edition of Stephen Crane's "The Red Badge of

Courage" (N. Y., 1895). Crane was a precocious writer who was neglected during his lifetime, but his masterpiece is now highly prized by collectors. A somewhat older work, the original issue of "Snowbound" by John Greenleaf Whittier (Boston, 1866), is another notable collector's item. Both are thin, unpretentious volumes whose appearance belies their value. In sharp contrast is the magnificent limited edition of Charles Kingsley's "The Water-Babies" (London, 1909) with its richly decorated binding and illustrations in color by Warwick Goble.

A few other typical titles will suggest the range of the collection. There is a first edition of "The Adventures of Huckleberry Finn" (N. Y., 1885), the Ashendene Press edition of Horace's "Carmina Sapphica" (London, 1903), a first issue of Frank E. Smedley's "Frank Fairleigh," illustrated by George Cruikshank (London, 1850), the original parts of Dickens' "Bleak House" (London, 1852-53), and the Doves Press edition of "Paradise Lost" and "Paradise Regain'd" (London, 1902 and 1905). This last is a handsome reprint bound in cream-colored vellum. Its simple, readable lettering, which restores the original spellings of Milton, is adorned with beautiful rubrics, those colored initial letters usually found in medieval manuscripts.

Most of the novels of Dickens and Thackeray were originally printed in serial form—a few chapters at a time as small booklets—but their initial popularity, with the resultant large issues, prevented their acquiring extreme value.



EDWARD D. FROHMAN

The first bound editions are worth nearly as much as the serial editions, and of these Mr. Frohman possessed a number. Dickens continues to hold a wide following in Pittsburgh, and members of the local Dickens Fellowship will find interest in these "firsts."

Turning now to a few of the more curious books in the collection, we note first two books intimately connected with this

city. Tyrone Power's "Impressions of America" (London, 1836, 2 vol.) is an English observer's record of his extensive travels in this country. For a fascinating, if not entirely laudatory, description of Pittsburgh a century ago, I commend to you pages 309-30 of volume one. F. Cumming's "Sketches of a Tour to the Western Country . . . a Voyage Down the Ohio and Mississippi Rivers. . ." (Pittsburgh, 1810, 504 p.) was one of the first full-sized books printed here.

Another interesting volume, one of the oldest in the group, is George Sale's translation of "The Koran" (London, 1734). This is a first edition of the first English translation of the Mohammedan Bible and contains an amusingly elaborate apology for introducing that heathen work to a Christian nation. Nearly as old is an omnibus volume of English plays printed just as they were acted at the Theatre-Royal in Drury Lane (London) between 1761 and 1778. This volume contains "The Fathers," a comedy by the famous novelist Henry Fielding; "The Jealous Wife," a comedy by George Colman; and six other plays long since forgotten.

# THE CARNEGIE MAGAZINE

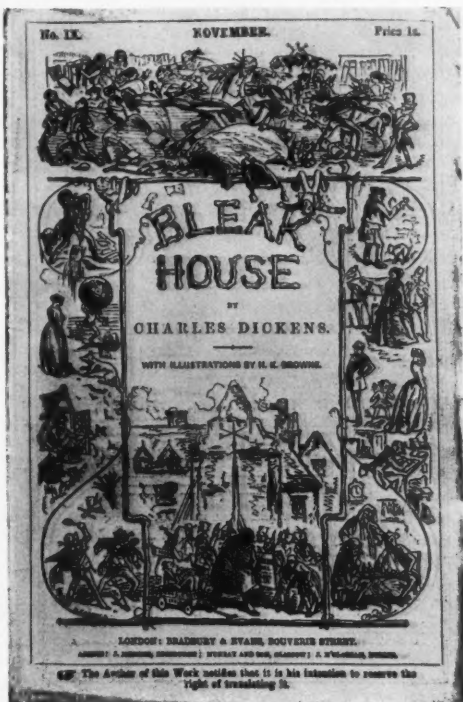
Two examples of early Americana present a strange contrast. The first is an anonymous "Life of Bonaparte, First Consul of France, from His Birth to the Peace of Luneville"; translated from the French (Walpole, N. H., 1802), believed to be the first book on Napoleon printed in the United States. The second is called "Oriental Harp; Poems of the Boston Bard" (Providence, 1826), and consists of ballads, odes, and elegies in the grand manner mixed with humorous verse. The "bard" was Robert S. Coffin, of whom a scribbled note at the beginning of the book tersely reports: "Born 1797, lived worthless, intemperate life and died in destitution, 1827."

Another item of early Americana illustrates how educational methods have changed in the past century. It is a textbook entitled, "The Historical Reader; Containing 'The Late War Between the United States and Great Britain, from June, 1812, to February, 1815. In the Scriptural Style.' Altered and Adapted for the Use of Schools Throughout the United States. By G. J. Hunt" (N. Y., 1819). The entire work is written in Biblical phraseology and in the verse form of the King James version. The author promises, in his preface, that it "will be read with pride and pleasure by every one of our young men in whose bosom may glow the sentiments of patriotism and piety."

Some of these books are not especially conspicuous, but no one could fail to notice the huge volume of Shakespeare at the top of the first case. Looking exactly like the first folio edition of his collected works, upon examination it turns out to be a facsimile reproduction of that rare book. The facsimile was printed in London in 1866, two hundred and forty-three years after the original.

Among the many fine and

limited editions in the Frohman collection, a few deserve special mention. Richard Wagner's "The Rhinegold and the Valkyrie" and his "Siegfried and the Twilight of the Gods" (London, 1910 and 1911) are both adorned with numerous impressionistic drawings in color by Arthur Rackham. The "edition magnifique" of "Beaux and Belles of England," including Peter Cunningham's well-known life of "Nell Gwyn," was published by the Grolier Society (London, no date) in only twenty-six lettered copies. "The Writings of Mark Twain" in twenty-five volumes (edition de luxe of one thousand copies, Hartford, 1899) and the twelve-volume autographed set of Eugene O'Neill's "Plays" (N. Y., 1934) are also noteworthy and show the range of taste.



THE COVER OF ONE NUMBER OF THE SERIAL EDITION OF "BLEAK HOUSE"



## THE JURY OF AWARD

*The 1938 International will open October 13*

THE 1938 Carnegie International Exhibition of Paintings will open on Thursday, October 13, the official inauguration taking place immediately after the Founder's Day exercises in the Carnegie Music Hall that evening. Following the procedure of last year, the prize awards will be announced at the exercises in the Music Hall before the guests enter the galleries where the paintings will be shown.

Eleven nations will be represented in the International this year—England, France, Germany, Italy, Spain, Belgium, Poland, Czechoslovakia, Holland, Hungary, and the United States. There will be a total of 362 paintings, 262 of which will come from Europe and 100 from this country.

The jury of award will meet in Pittsburgh beginning September 21 and will continue in session until it has completed the work of awarding the following prizes: First prize, \$1,000; second prize, \$600; third prize, \$500; first honorable mention, \$400; second honorable mention, \$300; third honorable mention, \$200; and fourth honorable mention, \$100. The jury will also award the Allegheny County Garden Club prize of \$300 for the best painting in the show of a garden or flowers.

The members of the jury will all be artists and will include two Europeans and two

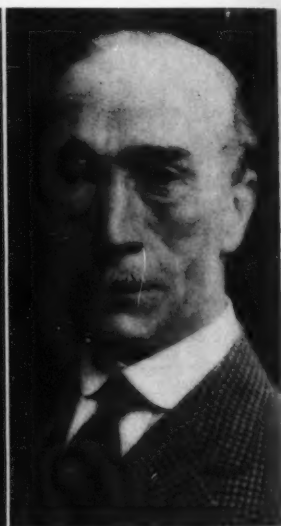
Americans: Sydney Lee of London, Othon Friesz of Paris, John Carroll of Detroit, and Charles Hopkinson of Boston. Homer Saint-Gaudens, Director of Fine Arts at the Carnegie Institute, will be the chairman of the jury.

Sydney Lee, the member of the jury of award from England, is a distinguished painter, etcher, and wood engraver. He is the treasurer of the Royal Academy and is the ranking officer of that body who is permitted to travel out of England. Born in Manchester, England, in 1866, he studied in the Manchester School of Art and at the Atelier Colarossi in Paris.

In 1922 he was elected an Associate of the Royal Academy and in 1930 an Academician. He was awarded a gold medal at the Dresden International Exhibition in 1901, at the Milan International in 1906, and at Barcelona in



CHARLES HOPKINSON



SYDNEY LEE

1907. He has exhibited in Carnegie Internationals since 1914, and in the 1921 Exhibition his painting "The Ruined Castle" received honorable mention. His picture, "Among the Dolomites," was purchased in 1924 by the Chantrey Fund for the national collection of England, and he is represented, also, in public galleries of London, Paris, Manchester, Liverpool, and Glasgow.

Othon Friesz, the French member of the jury, was born at Le Havre in 1879, one of a family of sea-captains. He studied in the public schools of his native city, and began his career as an artist about 1895. For three years he studied under Charles Lhullier in Le Havre, and then went to Paris to work at the École des Beaux Arts, mostly at the studio of Bonnat, but also with Gustave Moreau. It was in Moreau's studio that he met the artists who were to become his friends and associates: Matisse, Derain, Vlaminck, Dufy, and Apollinaire.

The year 1908 marks an evolution in the style of Friesz; he began to sacrifice color for the sake of strong construction, thus giving volume to his work. He first exhibited in the Carnegie International in 1924, when his "Portrait of M. Paquereau" was awarded honorable mention. He is a member of the Salon d'automne, the Salon des Indépendants, and vice president of the Salon des Tuileries. Mr. Friesz has taught painting in the various academies of Paris and is represented in private and state collections in France, Belgium, Denmark, Switzerland,

Czechoslovakia, Germany, England, and the United States. He is an Officer of the Legion of Honor.

John Carroll, artist and teacher, who has, I should say, earned for himself by his unique style a place as America's most distinctive painter, is one of the two American members of the jury of award. He was born in Kansas in 1892, but the next year the family located in San Francisco, so that it was there he attended the public schools and an art academy. He studied engineering for a time at the University of California, but in 1916 he went to Cincinnati to become a student in the art academy there under Frank Duveneck. In 1917 he enlisted in the navy. After the war he painted in New York City and at Woodstock. In 1922 Mr. Carroll was awarded the purchase prize of \$1,500 at the Pennsylvania Academy of the Fine Arts Exhibition, and in 1924 the first purchase prize of \$3,000 at the Pan-American Exposition. In 1927 he was one of the first painters to receive a Guggenheim Foundation Fellowship, which permitted him to spend a year



JOHN CARROLL



OTHON FRIESZ

traveling in Europe. In 1930 he was appointed head of the painting department of the art school of the Society of Arts and Crafts, Detroit. He has exhibited in Carnegie Internationals since 1922, and received honorable mention for his painting "Man with Guitar" in 1926. He is represented in many important private and public collections in this country.

Charles Hopkinson, who ranks as one of the foremost portrait painters in the United States, is the second member of the jury of award from this country. He has created a whole gallery of portraits of distinguished figures in American life, particularly of notable educators.

Born at Cambridge, Massachusetts, in 1869, the artist was educated at Harvard University, then at the Art Students' League of New York, at the Julian Academy in Paris, and under Aman-Jean and Denman Ross. He became an Academician of the National Academy of Design in 1929, and is a member of the American Academy of Arts and Science and of the American Institute of Arts and Letters. He was awarded a bronze medal at the Pan-American Exposition in 1901, a bronze medal at the St. Louis Exposition in 1904, the Beck gold medal at the Pennsylvania Academy of the Fine Arts in 1915, a silver medal at the Panama-Pacific Exposition at San Francisco in 1915, silver medal at the Sesquicentennial Exposition at Philadelphia in 1926; and the Logan medal with an award of \$1,000 at the Art Institute of Chicago in 1926. Mr. Hopkinson has exhibited in the Carnegie International since 1896, and served on the jury for the 1903, 1907, and 1929 Exhibitions.

The type of painting for which each one of the jurors is noted and their different careers indicate an eclectic jury and a very individual approach on the part of the jurymen to the problems that will be presented in arriving at their awards. Each one differs from the others in his personal impression of the world he presents on his canvas, but

their common ground of understanding as to what constitutes the art of painting as it is practiced today is broad enough to enable them to arrive at a decision representing their composite judgment.

J. O'C. JR.

## DEATH OF THEODORE AHRENS

THE Trustees of the Carnegie Institute of Technology have learned with profound sorrow of the death of Theodore Ahrens.

Mr. Ahrens was a great business man, a great citizen, and a great friend. In business he believed in the utmost reach of fair dealing; in civic affairs he gave time, study, and means to the welfare of the community; and those myriads of people who possessed his friendship esteemed him as one of Nature's noblemen.

But we, of the Carnegie Institute of Technology, owe him a very special debt of acknowledgment and gratitude. At an early date in the history of our school Mr. Ahrens recognized the opportunity of creating a form of instruction which would be of the very largest benefit both to those students who received it and to the communities wherever situated in which such students lived. This kindly and benevolent act consisted in the founding of the Theodore Ahrens Chair of Heating, Plumbing, and Ventilation. It was the first time that such a course had been established in any college in America; and the wisdom of instituting it has constantly been shown in the success that has attended those who have absorbed it and in the welcome that has been extended by countless cities and towns to them.

Mr. Ahrens' engaging personality, showing always a pervading good will and good fellowship, will be greatly missed by those who had the privilege, as we had, of knowing him in the more intimate ways of life.



## CAN WE DEMOCRATIZE OUR MACHINES?

By WILLIAM ALLEN WHITE

*Editor, Emporia Gazette, Emporia, Kansas*

[Commencement Address at the Carnegie Institute of Technology, June 13, 1938]

WHEN the invitation came to me to talk to the graduating classes of this Institute of Technology and its co-ordinated branches, the obvious thing rose in my mind: Talk to these young technicians about machinery. In and around machinery will gather the peculiar implications of their training and the special duties of their lives in the new world which lies before us all. My first thought was how evident it is that the trained technicians will have a place in the generation lying before us not unlike that in distinction and power which the prophets held in an earlier and simpler era of human development. It seemed to me that I might find something unique, something to say to young men and women who were devoting themselves to the arts and to the science of machinery that should be entirely their own, something that might guide them especially in the particular channel in which their lives may be expected to flow.

But when I tried to say that very thing, it seemed trite, and banal, and I wondered why. And I think perhaps this is why: That even though you have trained yourselves along special lines in the arts and sciences, yours will be the common lot. We are all moving on the vast assembly belt of progress. Human society is itself one vast, interacting



WILLIAM ALLEN WHITE

machine. We have invented many mechanical devices of stone and wood and the metals. These material machines have themselves created other complex, insatiable structures, somewhat invisible but all powerful, all encompassing. Then there are certain intangible processes which I would like to call secondary machines. Let me illustrate what I mean by secondary machines. Consider, for instance, first, the corporate machine, and then, the political machine that we call government, and finally our habits of thought and aspiration that we call religion. Our secondary machines are cast in the dies and molded by the stamp of those iron, steel, copper, wood, and stone contraptions with which we earn our daily bread, with which our clothes and houses are fabricated, with which we communicate and move and all but have our being. Our secondary machines have become a guiding force of our modern destiny. You, the trained acolytes in the temple of these high gods that move the world, may be lashed to your stools or chairs. But you will be no more controlled by the bewildering mechanism of modern life than we who are the grist of the machine flailed from it by its teeth and cogs and bands, to come surging out of its hoppers, the finished product of

heaven knows what, to be delivered f. o. b. God knows where.

We are fellow pilgrims through this amazing wilderness of cams and belts, levers, pulleys, wheels. Mysterious powers that spring from the loins of our mechanistic devils beset modern humanity on all sides. Are we essentially different from our ancestors of the ice age? They, also, walked blindly amid powers they could not comprehend. They felt the urge of forces they could not define. And they, groping in their pristine ignorance of environing Nature, must have been much like us today as we move in our labyrinth of machines. They aspired. We hope. We hope we are moving toward a better day, a nobler time. Machinery has taught us nothing fundamental. We stand in the astounding workshop we have built and call the modern world, as dazed, as bewildered, as awe-stricken as was poor Job in his ashes.

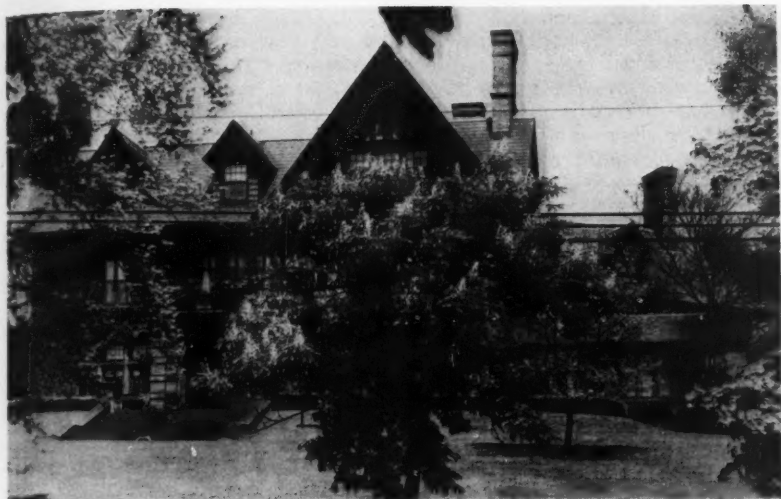
In the span of man's earth life from the Neolithic age until today, history is full of the wrecks of civilizations that set out to be Utopias. The will-o'-the-wisp has not always led man into the bog. In ten thousand ways, modern society is organized so that our masses, average men of good will, may live more graciously, more spaciouly than ever they have lived before. This, our net gain, despite all the barbarisms which even now hang over from the evil days of man's savagery.

Suppose we list an item or two. Item one in our black ink balance—a most powerful lever in our corporate machine—is the gadget called credit. It is nothing more than man's mass faith in man, institutionalized. Men are willing to trust one another whom they have never seen, whose tongues they do not understand, whose ways are strange. Item two in our spiritual carry-over is faith. Men are willing to give to their own loss and hurt to ameliorate the suffering of others whom they never saw. Men are willing to be taxed and gladly for justice when they really get and give justice. Men are happy to

circumscribe their own gains, to cut down their own profits under laws which they are pleased to call wise, for no other reason than to equalize the opportunity of others whom they never knew and to soften many cruelties that arise as the penalties of material progress. Concretely let us set down these items of man's faith in altruism as schools, state hygiene, good roads, parks, pensions, welfare work—all profitable entries in man's ledger. This social profit one finds on every hand.

For instance, machines, in America at least, have eased the toil of millions, perhaps seventy per cent of our people. Machines have taken away from our masses the grinding, back-wrenching, heart-breaking toil that their ancestors have known for tens of thousands of years. Mass production in food and clothes has pretty well democratized the two primal needs of man. No one starves, no one is unclad. Housing during the century before us also must be democratized. But food and clothing and housing democratized are not of themselves the chief ends of man. The essential thing the machine has done by ameliorating life is to make it easy for civilized men to be reasonably kind and decent. Men do not have to grab quickly and ruthlessly nor cruelly for the primal needs of themselves or their families. The grabbing and jostling and hogging that men do is out of all proportion to man's first needs for food and clothing and shelter. The average citizen has, as his social birthright, the amenities of life. Can he not afford to be considerate of others, forgiving to his enemies—if he really holds in his heart generosity and forgiveness? Let us write down as the net gain of all progress, that the average man now can afford to follow the golden rule of life without serious hurt to himself or his family. What then is the next forward step on our noble way?

The only hope for a better world is to make better people to live in it. Laws won't do it. Human nature changes only when the pressure of greeds is



SCHILLER HOUSE FOR ALUMNI AND STUDENT ACTIVITIES

lifted, and men generally can afford to be neighborly and decent in their relations with one another without seeing their families suffer. We have made this a good world only in so far as we have made it possible for great masses of kindly, friendly individuals, good people, polite, courteous, thoughtfully generous people easily and comfortably to survive. That may be put down to the credit of these new giants which have come to live with man, giants motivated with steam, electricity, and with the mysterious forces witched out of the ether about the earth.

What of the other story, on the debit side of the ledger? Surely we have much that is bad to charge to the machines. But wait a minute before wrecking the machines. Remember that whatever the machines have brought of evil and calamity to the world have come out of man's own nature. The material powers that have been generated by the machines have created something too strong for man to cope with under his endowment of moral sense and courage. Observe one item—transportation by steam railroads. In a hundred years, we have seen on this continent billions of

dollars invested in railroads with maniac prodigality. Our railroad investment has created a permanent debt. Out of the folly of unrestrained competitive railroad building has risen a financial problem through the investment by trusts and insurance companies and banks in railroad securities. The railroad debt may seriously cripple the capital structure of our country. The old railroad barons were not at fault. Their greed was our greed, part of the economic morality of their time. The burden of the railroad debt in stocks and bonds was not the fault of the bankers who played with it. They also used the common morality of their day. The economic troubles of today's railroad problem are moral chickens coming home to roost. The best we can hope out of it is a rather tenuous belief that we may have learned something. But have we? Here comes the radio—surely a gift from the angels—mysterious, beautiful, and inspiring man's reverence. Yet it frazzles our nerves as we hear it babbling through our houses, chattering its vacuous volley by the hour like the unheeded family idiot. We turn these angels and ministers of

grace into callithumpian clowns to entertain the least moronic multiple of our national intelligence. We use it to create silly or wicked wants in our hearts that pick our pockets of small change. Certainly we have treated this mysterious stranger with but slight moral intelligence.

The radio and the genie of the moving picture on the whole have vulgarized us, debased us, cheated us more than they have helped us. And it is our own sweet fault. We have no right to dump the evils of the radio and the movie upon the greed of their commercial sponsors. Our moral ignorance of their worth may be assessed as our share of blame. But why blame? Man is what he is—not what he should be. In his instinctive self-interest he invents faster than he can morally digest and absorb. Human morals lag behind man's nimble wits. It is the nature of the brute. All the crass, obvious injustices of the machine age merely attest to the fact that man is man. Probably he made no more mistakes when he came down from the trees than he is making today trying to assimilate morally steam and electricity and the weird forces of the ether that are rushing into his life to serve him.

Man's cosmos today is rebuilding. He is seeing new strange sights with his super eye. He is feeling new stuff—such stuff as dreams are made of—with the super senses of his science. Is it strange that in his new world man is smug? Here he sits on his lonesome star, in the corner of a minor solar system, a little Jack Horner pulling out the plum of his cosmic inheritance and saying, "What a big boy am I!" What has he done to be proud of? I firmly believe that the interplay of human qualities which evolve knowledge, bringing new forces to speed and guide the direction of human life, are largely inevitable. They were born in the womb of time, the egg and the ego of each age hatching out of another. What is man but a rooster on the cowcatcher of the train of progress mistaking its whistle for his crow?

In but one area has man some free-

dom, in the area wherein he would be kind. Men as individuals and as nations and races can only be as kind as they are prosperous. The best, quickest way to reform the world, then, and to lead us unto the perfect day is to insure for all men as much prosperity as is possible. Coming down to earth, it would seem that the first duty of the state or the city or the nation or the neighborhood to perpetuate itself is to see that every normal citizen has as large a share in the common wealth as is commensurate with the maintenance of an effective going concern, a competent social organization. And there is the rub, the terrible rub!

Civilized men in our machine age can, of course, produce enough goods, working at full speed on full time to keep everyone from want. But the machine will not work at full speed unless the exceptional brains, the organizing brains of society are given their unique rewards. Captains of industry cannot be hanged or shot or drawn and quartered to make them serve. Kings in the past have tried that and have failed. The boss is a comparative stranger on this planet. Man, the hunter, did not need the boss. In the pastoral age he was the kindly father. The plowman avoided the boss who was bred when cities rose ages ago. Today the distinction of the boss is that he owns his machines whether the machine is a manufacturing plant or a bank or a great trust like an amalgamated industry or a government. The boss still operates the machinery even if the boss's plant is the political machinery of a party or the administration of a governmental bureau. The boss is still the boss, the man who directs because he has possession of the means of production, if it be goods or chattels that he owns, if it be credit or stocks that he manipulates, if it be privileges and immunities that he dispenses, the boss still rules. The boss is the problem child of the machine age. It will not be difficult to deal with the workers; feed them well, clothe them decently, house them comfortably, edu-

cate their children adequately to live in a democracy, give the worker annual wages that will maintain a steady high-grade consumer's market, and the workers will raise no question. They will go their way in peace. Contentment rests in their hearts if they have anything like justice, chiefly because they choose to be workers. But the restless man, who one way or another becomes the boss, the man of ten talents, who can organize, who can direct industry, commerce, or government, is by reason of his exceptional powers, tempted of a devil. Always the siren of arrogance is whispering to him to increase and so abuse his power. For great power corrupts man and great talent must needs have great power to function at its best. The problem of democratizing our machines is to keep the boss at work to his full strength and still hold him leashed to the common good. This problem of the boss must have man's best wisdom; otherwise discontent of the worker bred by injustice in their direction will wreck the machinery of modern civilization. Today Russia is lining up its superintendents against the wall. Hitler and Mussolini are doing their tyrannical best. Yet they have not made the man of ten talents serve under autocracy to his full capacity as well as we have made him serve here under democracy.

Let's state our problem in economic rather than moral terms. Let us say that to make men more generous, more neighborly, more peaceful, and happier, the average man must have more consuming power. He can't be good, speaking in terms of social morality, if he is pinched and starved and wizened. The tyrannies of Europe have proved with appalling clearness that the common man living under tyranny remains pinched and starved and wizened. Their national economy is failing. When the tyrants try by sheer force or political ukase to make men of special capacities work for the state or work for the ideal joy of achievement something unpleasant happens. The catch in it is that men of high organizing qualities

are just common clay in ninety parts of their being. The boss is not a natural altruist. The bosses don't work entirely for the joy of working any more than the rest of us. They work looking at the main chance as we all are looking at it. Democracy must find some way other than the firing squad and confiscatory laws to democratize our machinery by keeping it at work full tilt and full time. We must give our organizers honest and satisfactory rewards—but no more—for their real social service, if for no other reason so that the common man may have his larger share in the common enterprise and so enjoy the economic surplus necessary to be kind. It's a tough problem. Yet it must be solved.

How then shall we democratize the machines that man has made? How shall he serve and worship his new world gods—these new brass serpents before which he cowers—these Baals of wood and stone and steel, idols of commercial and industrial custom and practice; these idols of political institutions called governments? And how shall these gods serve man? I know no formula to take the greedy sand out of the bearings of the machinery of our age. But the friction is there. It must come out. No architect, indeed no school of architecture can draw the blueprint of human progress by which future men may work—even tomorrow. Yet man keeps on building. His unchecked greeds slow him down. But he never stops. He blunders toward the truth which is his light and leading. But to find the truth he must be free—free to follow folly as well as wisdom until he knows which is which. Without truth men can never find freedom. And in the binding rancor of chains, cramping economic chains or galling political chains, we can never be wise. We shall draw nearer to the brave new world only when economic liberty to be kind so unshackles the common man that he may walk upright in self-respect toward the vision of justice in his heart.



## GEORGE WESTINGHOUSE PROFESSOR APPOINTED

*Joint Educational Plan Will Go into Effect in Fall Term*

**T**HE actual beginning in working out a new and progressive step in engineering education at the Carnegie Institute of Technology is in sight with the appointment by President Doherty of Douglas F. Miner as the George Westinghouse Professor of Engineering. Mr. Miner, who was manager of the central engineering laboratories and standards of the Westinghouse Electric and Manufacturing Company, assumed his new duties on September 1 of this year.

This new professorship is provided for by the magnificent gift of \$200,000 from the Westinghouse Company to the 1946 Endowment Fund of Carnegie Tech, which was featured in the Garden of Gold for October, 1937, as a most generous and encouraging appropriation in the present campaign to raise \$4,000,000 in order to receive \$8,000,000 from the Carnegie Corporation of New York in 1946. The splendid purpose behind this gift is the establishment of a co-operative educational enterprise linking the Westinghouse Company and Carnegie Tech in a new program of undergraduate engineering training. This plan has grown out of the necessities developed from the fact that for many years past Carnegie Tech has been giving special instruction in its Evening

School to Westinghouse employees who felt the need of further educational direction beyond the practical work of the shops.

Under this new program a group of engineering students with superior initial qualifications will take the usual technical courses in any of the various fields of engineering and during the same period will receive extensive shop and engineering experience and training at the Westinghouse plant. Of the group of students who will be selected to follow the co-operative course, ten with exceptional ability will be designated as Westinghouse scholars and will receive George Westinghouse scholarships annually, which will be worth \$50 a month for five years, mak-

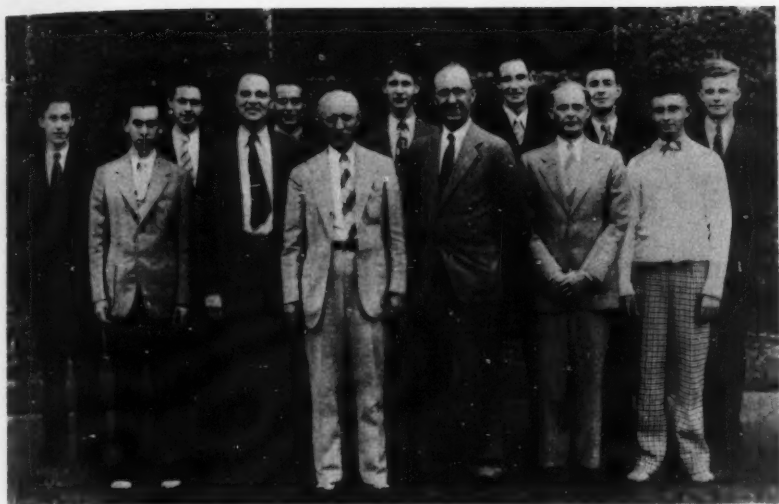
ing a total payment of \$3,000 to each of the ten students so chosen. The course will consist of four years at Tech, and the summer months and two semesters during the student's third and fourth years with the Westinghouse Company.

In addition to his teaching duties and his position as co-ordinator between Westinghouse and Tech, Professor Miner will also undertake a program of research in electrical engineering. Mr. Miner's educational background and long association with



DOUGLAS F. MINER

George Westinghouse Professor of Engineering  
Carnegie Institute of Technology



ENGINEERING STUDENTS CHOSEN FOR WESTINGHOUSE SCHOLARSHIPS

FRONT ROW, LEFT TO RIGHT: Charles B. Merritt, Professor Miner, President Doherty, Director Jones, Professor Work, Egon A. DeZubay.

SECOND ROW: Victor Kuzmich, Stanley A. Rosecrans, Gilbert H. Treloar, Robert L. Bangert, Jack L. Bowers, John R. Claypool, Louis G. Häuser Jr., (and Richard Wilson not shown)

the Westinghouse firm as research and development engineer have eminently qualified him for the new chair. He attended Clark College at Worcester, Massachusetts, and graduated there in 1912, with majors in biology and psychology. Deciding then that his greatest interest was in engineering, he entered the Worcester Polytechnic Institute. At the completion of the course in electrical engineering, with the Bachelor of Science degree, he remained at that institution for two years' post-graduate work as a co-operative Westinghouse research assistant.

A short time after he had joined the research department of the Westinghouse Electric and Manufacturing Company, the United States entered the World War, and Mr. Miner enlisted in the coast artillery. He served a year and a half in France with the Howitzer Regiment of heavy artillery, completing his army service in June, 1919, with the rank of captain. A month later he was

back at his former position in the research department, and since that time has been with the Westinghouse Company, rising steadily through various promotions—including control of the engineering laboratories—to his present position.

During the earlier part of his career at Westinghouse, Mr. Miner worked principally in research and development of electrical products. His activities included the development of a crest voltmeter for high-voltage measurement, the introduction and development of a voltage doubling surge generator of high voltage, and percussive welding, as well as several other technical facilities. More recently he has been concerned with standardization and coordination of materials in all Westinghouse plants. In this connection he prepared a handbook on materials and parts for company design departments. This publication is only one of a dozen or more brochures, however, for the re-

sults of his work have been widely publicized in the technical and trade magazines, fifteen articles having appeared under his name.

Mr. Miner has had an active part in the student engineering training program that the Westinghouse Company maintains and has served as a lecturer in the graduate co-operative course that is conducted with the University of Pittsburgh.

The trustees and officials of the Carnegie Institute of Technology are encouraged and gratified by the opportunity the Westinghouse Company has given them to show other industries the advantages that exist for co-operating with Carnegie Tech in building for the industrial future of Pittsburgh. It is further evidence that business leaders have come to realize the importance of a trained personnel for industry. Similar plans are in operation at several other institutions, notably at the Massachusetts Institute of Technology, and the experience of these schools served as guidance for the framers of the Tech plan.

Dr. Doherty characterized the enterprise in this way:

"Under the plan, the engineering student will have the rare privilege of combining actual experience in a large industrial organization with his classroom studies, and thereby gain a breadth of training that the college alone cannot impart. We feel that this is an auspicious beginning of a program that we hope may expand, and we are gratified at the vision of Westinghouse officials in making the undertaking possible."

#### SHOULD PREPARATION BE LIMITED?

Knowledge is now so various, so extensive, so minute, that it is impossible for any man to know thoroughly more than one small branch. This is the age of the specialist; therefore you who have to make your living in this world should resolve to know the art which gives you support; to know that thoroughly and well, to be an expert in your specialty.

—ANDREW CARNEGIE

## SALE OF PAINTINGS IN CARNEGIE INTERNATIONAL

THE Carnegie International is an exhibition of the current painting of Europe and the United States presented without comment for the appreciation, education, and recreation of the people.

This annual presentation of contemporary painting for the enjoyment and understanding of the public was the primary aim Andrew Carnegie had in mind in establishing the International and providing funds for its continuance. Mr. Carnegie knew the importance of a permanent collection of paintings to an art museum, and in founding the International, he also had in mind the provision of a market from which the trustees of the Carnegie Institute might purchase additions to the permanent collection. How well this idea has carried out is evidenced by the fact that since 1896 the trustees have purchased one hundred and five paintings from it at a cost of \$272,000.

What probably did not occur to Mr. Carnegie was that other museums, collectors, and citizens of Pittsburgh would also purchase from the Carnegie International. Because the sale of pictures did not seem to be an important feature of the exhibition, and because the Institute did not act as an agent in the sales but as the intermediary without commission between the artist and the purchaser, the figures for the early years were not recorded accurately. What records were preserved, however, show that since 1896 seven hundred and fifty-four paintings have been sold, and the sales have amounted to over \$740,000. It is safe to say that if all the figures were available, they would indicate that about nine hundred paintings have been sold at a total of approximately \$1,000,000. Of these nine hundred paintings, about six hundred and fifty have been purchased by Pittsburghers and have been used to decorate homes or clubs in this community or to form the nucleus of important collections.

J. O'C. JR.



## THE GARDEN OF GOLD



Not so long ago the Gardener was sent for by a friend and notified of the bequest by that friend, in a will duly executed, of \$600,000 to the Carnegie Institute of Technology, together with the assurance that the gift will be paid in cash in time to participate in the two-for-one settlement by the Carnegie Corporation of New York in 1946. The value of this magnificent remembrance will thus amount to \$1,800,000 under the arrangement whereby we are to raise \$4,000,000 in order to obtain \$8,000,000 at that time, making \$12,000,000 of new funds for Tech's Endowment Fund. Is it not indeed a Garden of Gold when money multiplies itself in this astounding way! The Gardener is bearing in mind that one third of the \$4,000,000, or \$1,333,333, may be given in buildings for memorial or other educational motives, to be erected on the Tech campus.

What other bequests for this noble and challenging purpose may already be set down in the wills of other friends, the Gardener wots not. But deep down in his heart he cherishes the hope of learning of many more remembrances of this kind, to be, from time to time, recorded here in this appealing movement in a great cause.

Go back with us, dear reader, to the time when this \$4,000,000—\$8,000,000 agreement was made, in 1921. The Carnegie Corporation at that time took care of the immediate necessities of the hour. They gave the Carnegie Institute \$238,888 for matters in hand, and \$2,000,000 for its endowment fund; also \$200,000 for building alterations in order to provide larger facilities; and \$244,000 for the expansion of educational work—a total gift at that time to the Carnegie Institute of \$2,682,888. Then, in July, 1936, in compliance with this 1921 agreement, they made a further gift of \$350,000 to the Carnegie

Institute to match equal amounts contributed by the Patrons Art Fund for the purchase of works of art, and to double other miscellaneous gifts by the constantly widening circle of friends; so that, with certain other emergency amounts, the Carnegie Corporation has given the Carnegie Institute since the 1921 arrangement well over three million dollars.

Then, in this same year of 1921, they gave Carnegie Tech \$7,640,000 in hand, besides a special gift of \$600,000 for a Tech gymnasium and its maintenance, and began the accumulation of \$8,000,000 which, if matched by Tech's friends by one-half, or \$4,000,000, will be sent to Pittsburgh in 1946.

James R. Angell, while president of the Carnegie Corporation of New York—later president of Yale—said of this settlement:

The appropriation which the Carnegie Corporation is making for Carnegie Institute and Carnegie Institute of Technology at Pittsburgh is in mere financial magnitude one of the greatest gifts ever offered to an American community, but what is far more important, we believe, is that the manner in which it is to be consummated promises rich returns to our citizens, carrying out the spirit of the founder of the Institutes, who desired that they should be rooted deeply in the affections and appreciation of the public.

The records of the two Institutes may well be a source of pride to Pittsburgh. Nowhere else in the world is there concentrated such a combination of facilities for public education in science and the arts for the advancement of knowledge and for the appreciation of beauty. The Corporation has made this gift after prolonged and careful study of the situation, and in the confidence that nowhere else can it make an equal expenditure to such advantage.

So closely knit are the interests of the various parts of our country that whatever benefits one region inevitably exercises a wholesome influence upon the entire nation, and the Corporation feels that its gift will carry out both the spirit and the letter of its charter, in which Mr. Carnegie directed his trustees so to use the resources he had confided to them as to "promote the advancement and diffusion of knowledge and understanding among the people of the United States."

## THE CARNEGIE MAGAZINE

When these 1946 settlements are at last made, Andrew Carnegie's gifts to Pittsburgh will approximate \$50,000,000. Mr. Carnegie, in the largeness of his imagination, thought of this splendid creation as something adequate for the years just ahead, but he did not fail to express his hope that the people of Pittsburgh to whom he gave it would protect it and expand it as the field of its service grew in magnitude. In speaking of this point, he used one of his favorite maxims: "The gods send thread to the web begun."

His confidence was justified; for, in the last eleven years no month has passed without bringing from outside friends a contribution of money for the support and development of these institutions.

Beyond this thrilling bequest of \$600,000, we are going to make note here of some of the other gifts coming to hand for the Carnegie Tech 1946 Endowment Fund since the report of our June issue:

From Walter J. Blenko, of Carnegie Tech's Engineering School alumni, the Alumni Federation sends in \$1,000. This timely contribution immediately assumes a triple value amounting to \$3,000, always recalling Mr. Carnegie's phrase, "He gives twice who gives quickly"—except that in all these cases "twice" ought to read "thrice."

Then, that perennial gift-maker, Edward E. McDonald, a generous Tech student, sends his annual gift of \$25, coming unfailingly through many years; and each time it comes, the \$25 becomes \$75 on our books.

And John F. Laboon, a Carnegie Tech graduate of 1912, who has made a prominent place for himself in the field of engineering, has again contributed \$50 through the Alumni Federation. We also have a group gift from the Federation of \$34.66, equal later to \$103.98, generously contributed by D. A. Casey, Harmon Parmele, Gladys Yorke Christensen, and the Southern California Clan.

From two of the trustees, unfailing

in their support of our hopes, we have additional gifts, one for \$5,000 and one for \$250.

Adding all these cash gifts which have come in since the June issue of the *CARNEGIE MAGAZINE*, we have \$6,359.66. This sum, added to the contributions already reported since the inauguration of the Magazine eleven years ago brings the receipt of money to the following totals: for Carnegie Tech, \$1,498,712.25; for the Carnegie Institute, \$1,237,255.99; and for the Carnegie Library of Pittsburgh, \$21,822.50, making a grand total of cash gifts received and acknowledged since April, 1927, of \$2,757,790.74.

## CARNEGIE TECH SUMMER SCHOOL

**K**EEPING the crystal stream of education flowing throughout the year, so that all who thirst for knowledge may drink therefrom, the summer school of the Carnegie Institute of Technology has just closed a most helpful and successful session.

Six hundred and fifty-seven students were enrolled in the regular six weeks' summer session. There was a gain of sixty-one students over last summer—the largest enrollment of recent years. By departments, the registration was as follows:

General Engineering Courses.....	228
Industrial Education, Printing, and Shops...	49
Architecture.....	20
Drama.....	45
Music.....	172
Painting and Design.....	81
Sculpture.....	28
Margaret Morrison, General.....	23
Social Work.....	11
Total.....	657

These students declared with enthusiasm that their summer work was fruitful and profitable.

What shadows we are, and what shadows we pursue!

—EDMUND BURKE



## REVIVING A FORGOTTEN ARTIST

*A Sketch of James Reid Lambdin—The Pittsburgh Painter of American Statesmen*

By JOHN O'CONNOR JR.

IF the Thomas B. Clarke Collection of Portraits by Early American Artists, now owned by The A. W. Mellon Educational and Charitable Trust, should be installed in the new National Gallery, then the first Pittsburgh artist to ascend to the honor of the National Gallery would be James Reid Lambdin. Two of his portraits, those of John Marshall and Daniel Webster, which were in the Clarke Collection, are the property of the Trust and also his portrait of Abraham Lincoln, which was purchased by the late Andrew W. Mellon in 1934 from the estate of Hiram Burlingham.

In any gallery of portraits of American statesmen, Lambdin deserves a prominent place both for the quality and quantity of his work. He painted all the presidents of the United States from John Quincy Adams to James A. Garfield and many of the leading American statesmen. His painting and career should have a special interest for Pittsburghers, not only because he was born and lived here, but because even a very incomplete list of the portraits he painted in Pittsburgh is a roll call of the distinguished figures in the early history of western Pennsylvania.

The Carnegie Institute has in its

permanent collection his portrait of Benjamin Darlington, given to the Institute by the subject's granddaughter, Mary O'Hara Darlington. The University of Pittsburgh owns Lambdin's portraits of William McCullough Darlington and his son, O'Hara Darlington, which hang in the Darlington Memorial Library at the University. The University also owns his portrait of the Honorable Ephriam Pentland, who established the newspaper Commonwealth in Pittsburgh in 1803, and who was a trustee of the University from 1832 to 1839, and the portrait of his son, Abner Lacock Pentland, who was prothonotary of the Supreme Court of Pennsylvania and a trustee of the University from



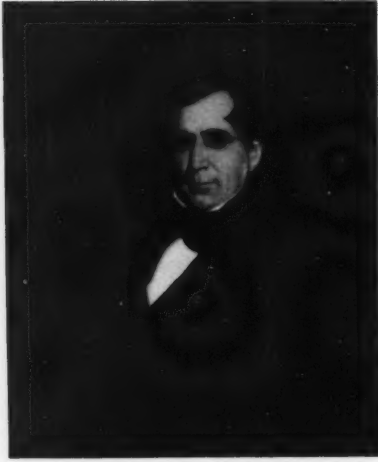
JAMES REID LAMBDIN

SELF PORTRAIT

Owned by the Pennsylvania Academy  
of the Fine Arts

1845 to 1847. Lambdin's portrait of the Honorable James Ross, who served as United States Senator for Pennsylvania from 1794 to 1803, belongs to the Allegheny County Bar Association and hangs in the Allegheny County Law Library in the Court House.

In Pittsburgh, he painted among others, the portrait of James Stockton, principal of the Pittsburgh Academy from 1810 to 1819; Benjamin Bakewell, pioneer in the manufacture of glass; Neville B. Craig, founder and editor of



PORTRAIT OF BENJAMIN DARLINGTON  
Owned by the Carnegie Institute

the Pittsburgh Gazette; Mrs. William Croghan, daughter of General James O'Hara and the mother of Mrs. Mary Schenley; Jonas Roup McClintock, Mayor of Pittsburgh in 1836; Walter Forward, congressman, first Controller of the United States Treasury, and Secretary of the Treasury in the administration of President Tyler; Wilson McCandless, Judge of the United States District Court; Henry Baldwin, Associate Justice of the United States Supreme Court from 1839 to 1846; Samuel Gormley, prothonotary, Supreme Court of Pennsylvania; John M. Snowden, Mayor of Pittsburgh and Associate Judge of Allegheny County; and Francis Rawn Shunk, Governor of Pennsylvania from 1845 to 1848. These portraits with two exceptions were shown in an exhibition held under the auspices of the Art Society of Pittsburgh at the Carnegie Institute in 1900, so there is every reason to suppose that they are still held in Pittsburgh.

In the collection of the Pennsylvania Academy of the Fine Arts there are fifteen portraits by Lambdin, including those of the following presidents of the United States: John Quincy Adams,

Andrew Jackson, William H. Harrison, Zachary Taylor, Millard Fillmore, Franklin Pierce, and Ulysses S. Grant.

James Lambdin was born in Pittsburgh on the tenth of May, 1807, in a house which stood on the south side of Diamond Alley—now Diamond Street—between Market and Wood. His father must have died when he was very young, for the Pittsburgh Directory of 1815 gives his mother, Prudence Lambdin, as a widow. It is said that from the age of twelve he devoted all his spare time to drawing, carving, and engraving on wood. Lambdin recorded that his desire to become an artist was the result of the visit in 1814 to Pittsburgh of an itinerant painter, Jeremiah Paul. Paul, according to Lambdin, painted "many good portraits and better signs." The sign that interested young Lambdin was a copy of Gilbert Stuart's "Washington," which served as a marker over the door of a coffee house diagonally across from the Lambdin residence in Diamond Alley.

In 1823 Lambdin went to Philadelphia and studied for six months with Edward Miles, an English miniature painter who had been a court painter in England and miniature painter to the Emperor Paul of Russia, then becoming a pupil of Thomas Sully for three years. Sully did a bust portrait of "my pupil, Mr. Lambdin" in 1824. Lambdin returned to Pittsburgh in 1826 and established a studio on the south side of Second Avenue, two doors west of Market Street, where, according to an advertisement in the Pittsburgh Mercury for September 27 and October 24, 1826, he "will remain in this place a short time where he will be happy to execute any orders in the line of his profession."

The next year, with the offer of financial assistance from friends, he decided to go to Europe for further study. He went to New York, but as the promised aid was not forthcoming, returned to Pittsburgh. In 1828 he established in a building at the corner of Fourth Avenue and Market Street a Museum of Natural History and Gal-

lery of Painting: the first museum organized west of the Alleghenies. It is interesting to note that the year after this museum opened, experiments were made in lighting it by natural gas. Mrs. Anne Royall, who visited Pittsburgh in 1828, gave this description of it in "Pennsylvania or Travels Continued in the United States":

"Lambdin's Museum and Gallery of Painting was established the 8th of September, 1828, and now contains a valuable collection of paintings from ancient as well as modern masters. Fine landscapes by Doughty, Birch, Lawrence, etc. Pictures from the Collection of Baron Basse Muller. Portraits of distinguished characters by Stuart, Sully, Peale, and Lambdin. . . .

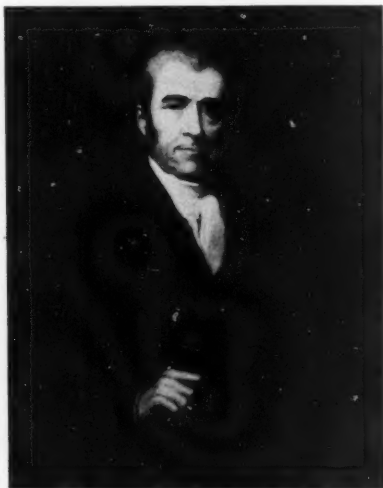
"Mr. Lambdin is himself an artist, quite a genteel and most amiable man. It is hoped he may receive the favor and patronage of travelers and enlightened strangers who pass through Pittsburgh, it being the only specimen of taste or amusement in the city."

Lambdin married Mary Cochran in Pittsburgh in 1828, and his first son, George, who became an artist, was born here two years later. During the four-year period, 1828-32, Lambdin painted portraits of many distinguished Pittsburghers of his day. In his time a portrait painter soon exhausted his possibilities in any given community and was forced to travel to obtain commissions, so Lambdin moved his family and museum to Louisville in 1832, seeking a wider field for his prospects as a painter. While he established his residence in Louisville for several years, he spent the greater part of his time visiting large cities between Pittsburgh and Mobile. In the same year he went to Washington, and among the persons who sat for him was Chief Justice John Marshall. The story of this portrait is told in Lambdin's Journal:

"Early in January, 1832, I again visited Washington to paint a portrait of Chief Justice Marshall. I had many letters, among them one to the Hon. Philips Dodridge, member from the

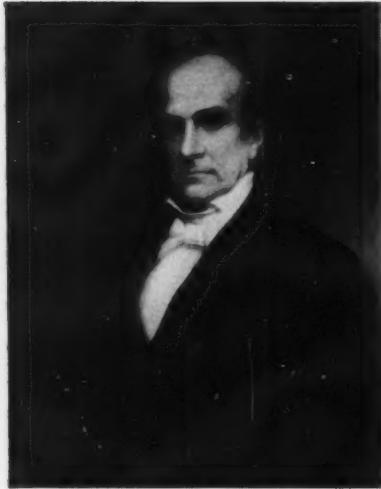
Wheeling District, who was kind enough to call with me on the Chief Justice. He was boarding with the other members of the Supreme Bench at Tench Ringolds, near the White House. The venerable Chief Justice received me with great kindness and courtesy, and cheerfully complied with the request that he should sit to me, but said that engaged as he was during the time of court, the only time that he could give me would be before breakfast. 'If,' he said, 'you can be here by 7 o'clock in the morning I will sit to you 'till 8.' This arrangement was agreed upon. I was punctual and from time to time had as many sittings as I desired. The portrait was deemed entirely satisfactory to him and his friends."

In 1837 Lambdin settled in Philadelphia, where he lived until his death in 1889. From 1845 to 1864 he was Director of the Pennsylvania Academy of the Fine Arts and for years chairman of that institution's committee on instruction. He also served as Professor of Fine Arts at the University of Pennsylvania from 1861 to 1866. Soon after



JOHN MARSHALL

Owned by The A. W. Mellon Educational and Charitable Trust



DANIEL WEBSTER

Owned by The A. W. Mellon Educational and Charitable Trust

his arrival in Philadelphia, he became a member of the Artists Fund Society, in which organization he held various offices, serving as corresponding secretary in 1838 and again in 1844, as vice president from 1840 to 1843, and as president from 1845 to 1867.

There is an instance in the life of Lambdin that is noteworthy in view of the present attitude of the Federal Government toward artists. On June 30, 1857, a joint committee of the Library of Congress offered Horace Vernet, a French artist, a contract to paint a picture of the Battle of New Orleans for the sum of ten thousand dollars, with an additional thousand dollars for traveling expenses. The offer of this commission caused a storm in American art circles, and one hundred and twenty-seven eminent American artists met in a national convention and sent a petition to the United States Senate. The petition is known as the "Memorial of 1859." James Lambdin was the presiding officer of the convention and, naturally, one of the signers of the Memorial. As a result of the petition,

the committee of the Library of Congress was replaced by a National Art Commission, and President James Buchanan appointed Lambdin as one of its three artist members. The Commission functioned for only two years, and its aims were not brought to accomplishment until the Section of Painting and Sculpture, Procurement Division, Treasury Department, was organized in 1934.

James Lambdin lived a long, full, and useful life. As William Dunlop records in his "The Arts of Design in the United States," he was "an amiable and enterprising gentleman." His founding of the Gallery of Art in Pittsburgh in 1828 is one of the indications of his enterprise. He had natural talents as an artist and these were trained and developed under one of the best portrait painters of his day, Thomas Sully. He gave of himself and of his time to all the movements for the betterment and improvement of his craft. His portraits are in the best tradition of the British School as passed on to America by Copley, West, and Stuart. They are done with technical skill, artistry, and dignity. His brush has given us a splendid pictorial record of the leading Americans of his day.

## PRINT EXHIBITION

**D**URING the period of the 1938 exhibition one hundred prints will be shown on the balcony of the Hall of Sculpture. The show will comprise engravings, woodcuts, and etchings of the fifteenth and sixteenth centuries, and will include prints from France, Germany, Italy, and the Netherlands. Such masters as Aldegrever, Cranach, Gourmont, Holbein, Schongauer, Van Meckenem, Campagnola, Mantegna, Raimondi, and Van Leyden will be represented.

The exhibition, from the collection of M. Knoedler & Company, will open at the Carnegie Institute on October 13 and will continue to be shown through December 4.

## MUSEUM NATURE HOBBY CLUB EXHIBITION

OPENING ON June 18 and lasting until June 25, an exhibition showing the year's activities of the Museum Nature Hobby Club was held in the Children's Museum of the Carnegie Institute. The exhibits consisted of plants collected and prepared during the previous eight months, Indian arrow heads and pottery, insects, minerals, local plant and animal fossils, and a dog skeleton that was shown and compared with fossil rhinoceros bones from the Agate Springs Quarry.

This hobby club, which is now ready to begin its second year, has had a varied history. In 1929 the Board of Public Education of Pittsburgh and the Carnegie Museum decided to start a nature class for honor students in the sixth grade in the city schools. The group was a selected one: just one student from this grade from each school who was interested in nature study was chosen. That first year the group numbered sixteen. The next year the same

plan was used but, of course, with a different group of sixth-grade pupils.

The third year, due to the interest and enthusiasm of the group, the members were chosen from the eighth grade, and at the close of the winter term the two best among the boys and girls were selected for a special class the next year, to be called the science class. Since that time this plan has been followed for the school group, arousing interest and attracting an ever widening group to one of the most delightful and beneficial studies to which a child can be introduced.

This, however, was not the end of the idea. In 1934 the members of the science class, whose appreciation and aptitude were constantly increasing, with the generous co-operation and instruction and interest of the heads of various Museum departments, worked in the laboratories of the Carnegie Institute on Saturday mornings, learning the fundamental steps to collecting, prepar-



A group from the Museum Nature Hobby Club working in the fossil bone room under the direction of Mr. Agostini and Mr. Kay



ing, and preserving specimens for exhibition and laboratory use. During this time a large portion of the group became very much interested in paleontology, and under the personal direction of J. LeRoy Kay, Field Collector and Assistant, in charge of Vertebrate Paleontology, they worked in the bone room in 1936, actually chiselling out bones from rock.

By this time the science group felt they were rather indebted to the Carnegie Museum for all its time and effort in their behalf. Otto E. Jennings, Curator of Botany and Director of Public Education, Mr. Kay, and John J. Burke, Assistant in Vertebrate Paleontology, among others on the Museum staff, had given faithful instruction from time to time, as it was needed, and guidance in projects undertaken by individuals or by the group. The members realized that their best way to repay this kindness was to help other young people to become interested in Nature through the Museum. So, in the fall of 1937 and the spring of 1938 they started a new club with more members, organized with a constitution and by-laws, and named it the Museum Nature Hobby Club.

To make up the new club's membership they invited past members of the nature classes to join, and fifty per cent did so. Including the nine charter members who take charge of the work there is an average attendance each Saturday morning of twenty-seven members. With this number, it was necessary to have more space for storing materials so they meet in a laboratory of our good neighbor, the Cathedral of Learning. They are divided into four groups—paleontology, mineralogy, botany, and biology—words which have no terrors for them—according to individual interest, and each group has one or more charter members to plan its program.

Acting with these charter members is a board of advisers including John A. Hollinger, Director, Department of Science Education, Pittsburgh Public

Schools; Otto E. Jennings, J. LeRoy Kay, John J. Burke, and Charles Agostini from the Carnegie Museum staff. These advisers, as well as those who saw the club's exhibit at the end of their year's work, realize that a limitless enthusiasm and feeling for Nature have been instilled into several hundred more Pittsburgh boys and girls through this working out of an idea begun away back in 1929.

## LECTURES ON INTERNATIONAL

THE series of lectures—to be given this year on Tuesday evenings and Sunday afternoons—on the 1938 Carnegie International Exhibition of Paintings has been announced by the Department of Fine Arts.

Homer Saint-Gaudens, Director of Fine Arts at the Carnegie Institute, will open the Tuesday evening series on October 18 with a lecture illustrated by lantern slides of the artists and of the outstanding paintings on view in the exhibition galleries.

The other speakers and their dates are as follows:

### TUESDAY EVENINGS AT 8:15 P.M. CARNEGIE MUSIC HALL

#### OCTOBER

- 25—Royal Cortissoz, Art Editor of the New York Herald Tribune.

#### NOVEMBER

- 1—Oskar Hagen, Professor, Department of History and Criticism of Art, University of Wisconsin.  
8—William M. Milliken, Director, Cleveland Museum of Art.  
15—Dudley Crafts Watson, Extension Lecturer, Art Institute of Chicago.

### SUNDAY AFTERNOONS AT 2:30 P.M. CARNEGIE LECTURE HALL

#### OCTOBER

- 23—Elmer A. Stephan, Director of Art, Pittsburgh Public Schools.  
30—Everett Warner, Associate Professor of Painting, Carnegie Institute of Technology.

#### NOVEMBER

- 6—Russell T. Hyde, Associate Professor of Painting, Carnegie Institute of Technology.

# "THE PLAY'S THE THING"

*Carnegie Tech in the Straw-hat Theaters*

BY LEONORA W. DONOHUE

*Secretary, Drama Department, Carnegie Institute of Technology*



LONG ago, when the world was in its precocious infancy and another civilization comparable to our own was flourishing, the theater had already assumed an important post in the well-being of the earth's inhabitants. It was tied up with religion, with war, with peace, and with all the vicissitudes of man's existence. Today the ruins of the open-air amphitheaters of that day crown many hills and ornament many valleys in the ancient lands of romance where drama gripped the hearts of those long-dead people. Remaining to remind us of the eternal beauty and power of this most facile and mobile art are only the venerable stones and a library of Greek and Roman plays whose agelessness even time has thus far failed to mute.

With the growing popularity of the summer theater one cannot but remember the wandering minstrel of that other day. Surely "there is nothing new except what has been forgotten," and in discussions of our present youthful thespians it seems scarcely fair to forget their early prototypes, who were as like themselves as the Colonel's Lady was like Mrs. O'Grady.

The Straw-hat theater, about which we hear so much today, is not an innovation. It is as old as the theater itself. The only thing new about it is its name. We may ascribe its renewed popularity to the trend of the times to get out in the open and reap the bene-

fits of the temperate summer climate of our hemisphere. There is a universal appeal to outdoor activity, particularly of this sort, which might be called work converted into play or play on a workmanlike basis. Even the audience feels itself a more vital part of the whole than it possibly can in the more formal atmosphere of a proper theater building in the winter season, especially in the urban districts. The least theater-minded adult in the world, if he stops to think, must admit that he has not quite outgrown his youthful desire to act, or if he cannot act, to have some part in the scene.

How much more alluring the outdoor or resort theater must be to members of the theatrical profession we may guess from the fact that many important names vie for the privilege of taking part in a play or two at one of the summer workshops, often without salary or for a nominal fee. Doubtless they find a vitality here which is missing in the cities, and while giving inspiration and demonstrating the professional touch for the students working with them, they in turn receive a fresh outlook and inspiration of another kind.

Although there were almost two hundred straw-hats listed this year and approximately two thousand actors employed—an enormous jump over past seasons—it has been a very trying year for the summer theater. With the early fine weather, great numbers of them sprang up in almost every available spot before summer had really begun. Barns, warehouses, garages, and other sufficiently large, unused buildings, preferably close to the seashore or on the banks of a river or lake, or on

top of a hill in a rustic community, were quickly converted into stage units and enthusiastically manned by technical and acting staffs. Many were due for a setback. Just as the early roses rushed to a glorious and brilliant maturity too soon, the summer theater was struck first by cold, then rain, and finally, by excessive heat. The less hardy and the younger unrooted projects were beaten out, but others promise to continue even later than usual into the fall.

Theatrical journals tell us that one hundred and forty new plays were tried out in summer theaters this year, and that possibly twelve of these will go into fall production on Broadway. If summer theaters were useful only as a trying ground for new authors and their brain children, the percentage of success would appear very low. But there are a great many other reasons for their existence and so much variety in the straw-hats themselves that they cannot be judged only on this point. Nor should they be judged harshly because few of them are money-makers. They are frequently formed on a shoe-string, sometimes on a share basis, for "better or worse," and the ultimate goal is not silver in the pocket. I am not referring here to the long established summer schools of the theater, but am concerned rather with the dozens of small enterprises which recently entered the field as something of an experiment, and to assure a healthy working vacation to young actors and actresses who ask now for experience and hope later for recognition.

Outside its regular summer school in the College of Fine Arts, the Drama Department of the Carnegie Institute of Technology has an astonishingly large number of graduates, ex-students, and undergraduates taking part unofficially in summer stock companies. Instead of settling down to a purely recreational holiday, the question with these young people is where they will pursue their chosen profession during the vacation interlude. This summer a few of the

more talented and more fortunate were offered the opportunity of becoming apprentices at established summer workshops. Another group filled a variety of camp-counselor positions in charge of junior dramatics, puppetry, and costume and stage design. Still others, combining in some cases with earlier graduates, formed companies of their own, drawing from the school roster their technical as well as acting staffs. Some returned to summer school to add to their credits for graduation. And those who had no definite affiliation offered their talents and experience to furthering their community summer theaters.

The faculty, too, scattered to summer positions, some directing and others becoming students once again. The Theater has indeed become a strict taskmistress, and those who do not give her full allegiance cannot reach the heights. As in any art or any profession, half-measures are not enough. Whether the student feels this consciously, or only in his subconscious mind cannot stop even for a holiday, the summer theater waxes stronger each year as a result. And while it cannot truthfully be called the answer to the ills of the theater, as it sometimes is, nevertheless the names of the future are to be found among the young actors and technicians who form almost the entire group in the newer projects and the apprentice group in the established workshops. They are gaining an invaluable experience now, whether working with professionals—a privilege denied them on Broadway—or merely learning by doing.

#### EDUCATION IN THE LIBRARY

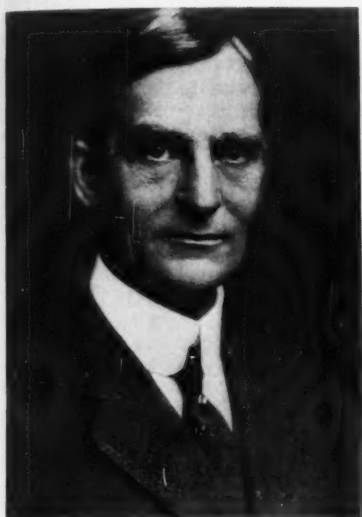
Increasingly is the librarian becoming an adviser to adults who wish to continue their education. The whole adult education movement is demanding teachers for life, and the librarians with the books of their knowing are to be the chief teachers in that lengthening of education. Books themselves do not alone make a library for the great public. The librarian and the book together are the library. There are still nearly five million illiterates in the United States. But the greater task is to make all adults not only literate but "librarians."

—Editorial, in the NEW YORK TIMES

## DEATH OF GEORGE E. SHAW

GEORGE E. SHAW, whose death occurred on June fourteenth, nineteen hundred and thirty-eight, was a member of the Board of Trustees of the Carnegie Institute and the Carnegie Institute of Technology for twenty-eight years.

One of the finest lawyers Pittsburgh



has produced, Mr. Shaw gave generously of his time and talents in helping to solve the many legal problems with which both the Carnegie Institute and the Carnegie Institute of Technology were faced during the years of growth and expansion that marked his entire term of service as a trustee.

At one time or another, Mr. Shaw served on almost all the standing committees of the board, contributing to each the benefit of a keen, analytical mind and a careful, rounded judgment.

For twenty-seven years he had served as Chairman of the Fine Arts Committee, in which capacity he was largely responsible for the continued success of the Carnegie International Exhibi-

tion of Paintings. Artists and art lovers the world over little realize the debt of gratitude they owe to this quiet, unobtrusive gentleman for his splendid guidance of the Fine Arts Department throughout a period when decreasing income placed a premium on thoughtful planning and intelligent discrimination.

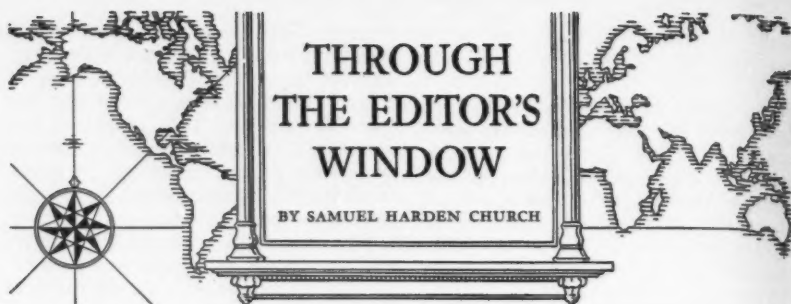
The loss of his wise counsel will be felt keenly in both the institutions which he served so well for over a quarter of a century.

## INTERCHANGE OF STUDENTS

A CO-OPERATIVE educational plan between the Carnegie Institute of Technology and two Pennsylvania colleges, Allegheny and Washington and Jefferson, has been put into effect in the school year beginning September, 1938. Students who qualify for the plan will be required to complete three years of prescribed work at the liberal arts college and two years at Carnegie Tech—correlated courses of study that have been carefully devised.

Qualified students transferring to Tech will follow the engineering program and will, after the satisfactory completion of the prescribed course, be granted the Bachelor of Science degree by the Carnegie Institute of Technology and the Bachelor of Arts degree from the co-operating institution.

It has been found that many prospective engineering students desire a broader training in liberal arts than can be secured in a four years' engineering course, but hesitate to undertake a full college course of that length at a liberal arts college followed by two or three years at an engineering school. The arrangement between Carnegie Tech and Allegheny and Washington and Jefferson Colleges makes possible an engineering training based on a good liberal-arts background, with a saving of at least one year of study and with degrees from both institutions



### MR. DE VALERA'S PEACE CONFERENCE

[This editorial was put on the press just as Mr. Chamberlain was making his dramatic flight to Germany in the last appeal to Mr. Hitler for peace.]

**I**N the CARNEGIE MAGAZINE for September, 1937, the Editor, having just returned from a brief visit to England, had this to say on the subject of war and peace:

"But England now holds to a more potent reason against war for any purpose except invasion, and that is that war aims to kill, and does kill, the chivalry of the human race. And then, when all is done, and the earth is a smoking ruin, covered with the broken bones of heroes who never held a malignant thought against their neighbors, men who probably took no part in the fighting gather around a table and confirm a peace which brings no sense of victory to either side.

"And England is now asking the chancellors of Europe why this conference around the table, with all its concessions toward peace, cannot be made at the beginning, or when the war clouds bring their first anxiety?"

The CARNEGIE MAGAZINE is sent to the rulers of all the important countries in the world—Eamon de Valera among them. And now, "The World Alliance for International Friendship through the Churches" sends to the Editor an appeal from Mr. De Valera, made by him last May before the Assembly of the League of Nations, and quoted by

him in substance from the CARNEGIE MAGAZINE, reading thus:

"Why cannot the peace conference which will meet in Europe when the next conflict has decimated the nations, and disaster and exhaustion have tamed some of them into temporary submission—why cannot this conference be convened now, when calm reason might have a chance to bring the nations into friendly co-operation and a lasting association of mutual help?"

It is an idea that was never heard of before. To call a conference on the war in advance of the war's outbreak seems to run along with the logic of Don Quixote and of Gilbert and Sullivan's "Mikado." But the very novelty of the plan has captured the imagination of Mr. De Valera, and we have good reason to know that it was discussed in England, and also in France, and that our American Department of State is not unfamiliar with the proposal.

There are two things that today count against war more potently than ever before—human slaughter and the destruction of all physical creation. The enginery of war is a thousand times more horribly satanic today than it was in any previous period of history. There were 40,000,000 men killed or maimed in the last war, and a priceless part of the heritage of civilization was demolished. Let us suppose that Hitler succeeds in attacking London before the British government can defend its possessions? Let us suppose that he should destroy only Westminster Abbey, and



is then driven off? He has wiped out of existence one of the most precious heirlooms of the human race. And he should be made to pay for it—with his own life. The same malediction will fall upon him if he should destroy the Notre Dame Cathedral at Paris, because that, too, belongs to the world, and Hitler must be held accountable for his acts against this cosmopolitan ownership. The same strict accountability will be held against him if his destructive mind forgets, as it will be sure to forget, the prevailing Italian "axis" and he drops his bombs on Rome, or Florence, or Venice—for all cities must henceforth be considered as outside the reach of war, because of their international ownership. It is inconceivable that anyone else will attack these cities but only Hitler—not the German people, but Hitler. And Hitler must be made to realize that the maker of the next war will not find an escape to St. Helena or Doorn.

What would happen if the dictators refuse to make the peace that Mr. De Valera proposes before war occurs? Well, while that war is going on, Germany will absorb Italy into the mid-European Empire—for at the moment when Hitler marched to the Brenner Pass, Italy became a second-rate power; Mussolini will disappear; Hitler, execrated by the better part of the German people as a modern Bombastes Furioso, will be surrendered and executed as the chief delinquent; and then the dictator countries will be transformed into federalized democracies; and peace will be established through an international parliament.

It is the hope of the world that Mr. De Valera will organize his peace conference now, before the outbreak of Mr. Hitler's war makes it too late.

#### THE REDEMPTION OF THE FARMER

WHEN people are away on vacation and congenial companions get together, how natural it is that their conversation should embrace all the

problems of the world and that out of that composite wisdom every question should so easily be solved.

At one such gathering on Cape Cod this last summer one of these loiterers informed his group that Secretary Wallace of the agricultural department had sent him a generous check for not raising any grain on his home grounds. He went on to say that his demesnes consisted of a large lawn and a small pasture for two or three cows, that there was no space for the growing of grain, and that the check had been returned to the Government.

That incident brought up the whole agricultural question, and a settlement was proposed in this manner:

The industrial organization in the United States is capitalistic, while the agricultural control, now, is socialistic; and no nation can endure that is half capitalistic and half socialistic. Some thirty years ago the industrial situation was in confusion and distress because it was split up into perhaps ten thousand small units, which kept profits and wages down and tended to reduce the standard of living. Since that time, however, there have been certain consolidations which have given the country a hundred large industrial institutions, without shutting out several thousand smaller ones that are still free to work on their former limited scale of operations, their production being protected as to prices by the standards automatically and without collusion established by the larger concerns. This arrangement has made it possible for our industries to go into a production that will bring work, wages, and prosperity in its wake at any moment that it can be set free from the trammels of political control, with its destructive taxation and its disturbing labor policy. So much for the industrial system.

Now, as to agriculture. The farmers are precisely in the position of their industrial brethren of thirty years ago, except that instead of ten thousand independent units there are seven million farms that are being worked in-

## THE CARNEGIE MAGAZINE

dependently. As a matter of course, therefore, it is the middlemen and not the farmers who set the prices of agricultural products. The farmer must sell everything on his place at the price offered, or lose the sale; and it is as plain as a pikestaff that what is lacking for his protection is organization.

And while the gentle rain from heaven was dropping, twice blessed, upon the place beneath, which, as we have said, was Cape Cod, the Editor ventured this proposition: The socialistic and paternalistic treatment of the farmer shall be abandoned, and he, once more, shall be a free man, lord of his own domain, and fighting for his own existence. There shall be a combination of all the farmers in the United States, under a charter granted by the Government, who shall take over the production of the land and sell it at prices set by themselves, to meet the needs, first, of our own country, and second, of the world at large. This shall be a joint-stock corporation, each farmer being assigned an amount of capital stock to accord with the proportion which the normal production of his farm bears to the total production of the country. At fixed intervals the corporation shall distribute the cash proceeds to the shareholders, who, incidentally, must be protected against every temptation to sell their stock and thereby lose their farms.

As in the case of industry, as we have described it, so this organization of farmers should probably include only the owners of the larger farms. The smaller farmers should continue to work their living independently out of the ground, each one selling his little surplus, as now, in the neighborhood at the prices fixed by the combination.

### HONOR TO WHOM HONOR IS DUE

In the June issue of the *CARNEGIE MAGAZINE* two photographs of groups in the Field Museum of Natural History in Chicago were reproduced as illustrations of the article "Cave Drawings to Liquid Rubber" by Ottmar F. von Fuehrer without credit to that institution for their use. A correction to this effect is made herewith with sincere apologies for the omission.

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